

PATRIOTIC DRAMA IN YOUR TOWN

BY
CONSTANCE DARCY MACKAY



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PATRIOTIC DRAMA IN YOUR TOWN

A Manual of Suggestions

BY

CONSTANCE D'ARCY MACKAY

Author of "The Little Theatre in the United States,"
"Patriotic Plays and Pageants," etc., etc.



NEW YORK

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1918

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Remember . . . that behind officers and government and people even, there is the country herself, your country; and that you belong to her.

EDWARD EVERETT HALE,
in *The Man Without a Country*.

We must have but one flag. We must also have but one language. This must be the language of the Declaration of Independence. . . . We cannot tolerate any attempt to oppose or supplant the language and culture that has come down to us from the builders of this Republic with the language and culture of any European country.

The greatness of this nation depends on the swift assimilation of the aliens she welcomes to her shores.

PRESIDENT WILSON.

The crucible must melt all who are cast in it; it must turn them out in one American mold; and this must be the mold shaped one hundred and forty years ago by the men who under Washington founded this a free nation separate from all other nations.

From *Children of the Crucible*, by
THEODORE ROOSEVELT.

September, 1917.

PREFACE

THIS little book contains patriotic dramatic material for use in American communities, as well as a plea for Americanization through drama: it strives to suggest, not to dogmatize; to point the way rather than to declare it. Practicality is its chief aim. It endeavors to set before its readers a brief outline of what could be accomplished along the lines of drama in all our cities where dramatic work is stirring but unfocused.

The World War has shown us that drama is a necessity in the lives of our people. Army and Navy, Church and State, Hospital and Recreative Council, Y.M.C.A. and Y.W.C.A. are turning to it as to an ally. Every Military and Red Cross parade has affirmed its power, "the thing made manifest before the eyes of the people."

And as Americanization is to be our watchword now and in the days that are coming, what can make for solidarity more swiftly and effectively than the art of drama? What can more quickly and vividly make our history real to the foreign-born within our midst? How shall they learn patriotism save through participation? How shall they assimilate our language save through the spoken word?

National and Patriotic Leagues, schools, settlements, civic and social centers have come to feel that this is true.

The World War has kindled a greater love for drama than we have ever had before: it has revealed its power for service as well as for recreation. We cannot let this power die. After the war it must go on. It must continue to be a force for patriotism and solidarity. But it needs direction.

Therefore this little book has striven to make a few suggestions on the subject of Americanization through Drama; A City's Unification through Drama; to give a brief

survey of some of the work toward this end done through pageantry, and by indoor and outdoor community theatres; it also contains a chart or dramatic program of progress for cities wishing to make their plans ahead. And lastly it contains dramatic material and suggestions for Patriotic Celebrations for National Holidays, such as Fourth of July, etc., and for Community Celebrations for Christmas.

The bibliography has been founded on drama lists prepared by the author for the Junior Red Cross and for Patriotic Play Week for rural communities as organized by the War Camp Community Service.

Very valuable and helpful lists of plays are prepared by the Drama League of America, Riggs Building, Washington, D. C. The Drama League is working to make appreciative audiences, and reaching every part of the country. Anyone can join by sending one dollar, and it is to be hoped that every reader of this book has joined, or will.

Thanks are due to *The American City*, *The Woman's Magazine*, *The Churchman*, and *The Popular Educator* for their kind permission to reprint the material in this book.

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**PATRIOTIC DRAMA IN YOUR
TOWN**

I

AMERICANIZATION THROUGH DRAMA

PERHAPS because the very essence of drama is struggle it has taken the World War, the greatest struggle of all history, to reveal the place in our national life which drama has suddenly come to occupy. The art which Puritanism crushed and denied has now become one of the mightiest forces making for democracy, a force that has entered so deeply into the heart of America that never again can it be relegated to the place it once held. Its power will keep on growing long after the war is over. What it has done in war time is vastly significant: what it can do when the war is over is even more significant. If in war time the drama has revealed itself as possessing two great powers, the power of service and the power of re-creation (which is what the word recreation really means), what may it not

reveal in the days that are coming—in the days after the war?

Never before has the need of imaginative recreation been so universally recognized. And the present holds the promise of the future. One has only to see what has been done to realize what may be done, since the drama is an art that is forever young, that has within itself the magic of infinite renewal.

Therefore, before looking futureward it may be well to glance at a brief summary of what has already been accomplished. And first of all it must be admitted that in the achievement of making the abstract become the concrete the drama leads all other arts. It can swiftly and poignantly drive home a truth. It can liberate the imagination and make people see.

A greensward on which Jeanne D'Arc is kneeling, her face uplift, exalted, the sword of France in her hand. What is this but patriotism made manifest to the multitude through drama?

The tramp of marching feet: long lines of

men in khaki: the heart-lifting strains of a military march: a starry banner, blowing in the wind. What is this but the spirit of America made manifest to the multitude through pageantry, one of the most ancient forms of drama?

General Pershing has declared that imaginative recreation is necessary for the morale of the American troops abroad, and the "Over There Theatre" is promptly organized. For the first time in history army and navy and church and hospital are looking to this power as an ally, are one in declaring that drama is what the soldier and sailor off duty must have.

What has wiled away the tedium of camp and barrack, of convalescent ward and transport? Drama.

On what has the Y.M.C.A. placed most reliance for its recreative entertainment? Drama.*

* This has also become true of the Y.W.C.A. Pageants, festivals, and plays have become part of their national recreative program; in all places where women and girl workers are employed in great numbers, drama is the keynote of social solidarity; rehearsals taking place after working hours.

It is not only in military but in civil life that this need is felt. The War Camp Community Service, organized by the United States Government to deal with the problem of the soldier's leisure outside the camps, finds in drama one of the answers to the query: With what shall we fill the soldier's leisure hours?

In all large cities Summer Play Schools have been organized to keep the children of soldiers from the demoralizing influence of playing on the streets while their mothers are at work. "*He fights. She works. Meanwhile, what becomes of the children?*" In all these Play Schools patriotic drama already has its place as part of the day's program.

Nor is this all. What has helped to speed up recruiting, Liberty Loans, Red Cross drives, Food and Health conservation? What eliminated three thousand miles of space? What brought "The Front" to our very doors, so that we could see and feel the immensity of the struggle? What made "No

Man's Land" into "Every Man's Land" for those of us here at home? Drama, and nothing else but drama. Everywhere, through every aspect of the war, drama is resurgent.

It is a paradox that at present the silent drama speaks to the largest audience. And the service rendered by the movies in war time cannot be overestimated. That the silent drama has proved itself of immense practical value no one can deny. But if we are to become now and hereafter an articulate nation then we need articulate drama more than inarticulate drama. Therefore all that is done along the lines of articulate drama is of greater import though it reaches a minority rather than a majority audience. For in time the minority audience must become the majority audience, or the drama will have failed of its full birth-right of splendor.

War has revealed our national greatness. It has also revealed our national weaknesses. And chief among these weaknesses is the

lack of national solidarity. Our American citizens have not been American enough: our foreign citizens after years in this country, are still—our foreign citizens.

The war has begun the welding: after the war the work of Americanization must go on. Throughout the length and breadth of the country patriotic leagues and societies are being formed to bring this about. The democracy of the world has been in danger; it will be won back at a terrific cost. And in order that these dead shall not have died in vain all that they fought for must continue to be held before the eyes of the American people. Through school and church and settlement, through patriotic leagues, through social and civic centers this work of Americanization must go on. The ideal for which thousands of men are giving their lives must not be allowed to perish. And it is in this work of Americanization that the drama will be teacher, interpreter, commemorator. It will be drama by Americans for Americans.

Americanization through drama will be part of the program of every club, school, settlement, and social center. It will be part of the work of every Little Independent Theatre and a major part of the work of every civic celebration in every city throughout the country. Americanization may or may not be emphasized in the professional theatre; but in all drama that is of the people, by the people, for the people it will have a permanent place. This was presaged even before the war when Little Independent Theatres such as those of Detroit, Michigan; Galesburg, Illinois; Kansas City, Kansas; Waterloo, Iowa; and the Wisconsin Players, called for plays by local playwrights interpretative of the life of the district in which these Little Independent Theatres were situated; plays that would make for local patriotism and quickened interest.

And, strangely enough, amongst the vast destructive things that this war has done, it may accomplish something constructive for American drama by developing plays about

American life. And this is something of which we are deeply in need. For where are the playwrights who interpret the folk of our seacoast as Synge interpreted the wild west coast of Ireland? Where are our playwrights who give us plays of our manufacturing cities that have the smack and tang of the work of Harold Brighouse or Stanley Houghton? There are a host of well-made ephemeral American plays dealing with different sections of this country that give us the outside but not the inside of the thing they interpret. They are plays of plot rather than of character. There is no deep racial feeling manifest in them. Where are the playwrights who do for America what the Irish playwrights and Players have done for Ireland, or what the Manchester School has done for England? Here and there, in American one-act plays such as Susan Glaspell's study of Mid-western farm life called *Trifles*, in some of Percy Mackaye's *Yankee Fantasies*, in brief plays by Zona Gale and Alice Brown, in the terse, trenchant sea

studies of Eugene O'Neill America is finding her realistic interpreters.

Even before we entered into the war several Little Independent Theatres like that of Cleveland, stressed the *socializing* force of the drama; for in Cleveland it is planned to make the Little Theatre a center for the art of its foreign-born as well as its American citizens, realizing that to create and appreciate in common accord makes for true civic solidarity.

Pageant after pageant has already shown the struggle, the self-sacrifice, the valor by which our nation was upbuilt. Everything that makes the people of a nation work together, play together and appreciate together, is a national asset. Our recent Fourth of July Celebrations, our Christmas Community Celebrations are movements in this direction—movements that strengthen national ties just as family reunions strengthen family ties. These gatherings are to the cities what Old Home Week is to little New England towns. And it is at these celebra-

tions that the ideal of democracy can be kept shining, alike through precept and through practice. These are the times, when people are stirred and emotionally united, that ideas can be driven home.

The most unlettered immigrant can understand the symbol of America lifting the burden from the back of the oppressed of other nations who come to dwell beneath her flag. He will understand what it means to see the chains of autocracy struck off by the strength of democracy. He will realize what it means when Liberty and Opportunity bid the alien newcomer welcome. And this will be the moment to ask the foreign-born collectively and individually what gifts of heart and soul, of loyalty and service they bring to America in return for what she has given them.

Our national holidays, our days of commemoration or festival,—days like the Fourth of July and Labor Day and Christmas will, in the years that are coming, take on new significance. They will become Americanization days. And because of them every city

in this land will have its stadium or outdoor theatre, as well as its Independent Theatre. Each city will work out its own dramatic plan or schedule; for these celebrations must not be allowed to become stale. They must not be repetitious.

This can be avoided by accenting different holidays on different years; using different civic groups each year, and by having very simple celebrations some years, with more elaborate celebrations occurring at intervals of four or five years.

Nor must certain forms of drama be made monotonous by too frequent use. Everything depends on keeping this impulse fresh and glowing. It is not alone the pageant and the play that must be used; but all forms of drama—the festival, the pantomime, the masque; dance-drama; processional; and simple folk celebrations.

The art workers of every city will find scope for their patriotic powers through serving the art that includes all arts, the art of drama. Music, light, color, dance that is like

rhythmic sculpture—all these will be co-ordinated. And it is well that it should be so. For, however we may hide our eyes from the fact, commercialism is our national blot on the 'scutcheon. And only through the love of beauty which is the love of art can commercialism be overcome. Art is forever the foe of commercialism, and until a love of it seeps through all classes of society we cannot cease to become a commercial country. Until we come permanently to care for the immaterial rather than the material, for the imperishable rather than the perishable, the blot on the 'scutcheon cannot be removed. And for the sake of our national honor we cannot let it remain. We must make the word Americanism mean more than it ever has before. And drama, the most dynamic of the arts, stands ready to help us. These war years have proved that it is vital to our national life. It was through national fervor that the drama first had its birth. We have ignored its power too long.

II

THE UNIFICATION OF YOUR TOWN THROUGH DRAMA

WHY is it that when it has been proved time and time again—and now most of all—that drama is a dynamic force that we either neglect it altogether or make such futile and sporadic use of it in the life of our towns and cities? Why is it that all that could be done through drama is consciously or unconsciously neglected? Why is it that this force has never been put to use as a power for Americanism? Why is it that several places that have made an effort in this direction quickly weary of well doing, and give up the work after the first few attempts, where the foundations are only half laid?

There are several reasons, all of which appear to be real reasons. Let us make a list

of them, standing them up like nine pins, against which we shall later roll the ball of common sense, trusting that they will go down before it as most obstacles do. In other words, since something is lacking, let us take up these dramatic Lacks and Difficulties, and answer them categorically, one by one.

1. The first and most portentous difficulty seems to be the lack of a definite dramatic program, covering a space of years, each step in this program leading logically to the next.

2. Lack of Co-ordination.

3. Lack of Vision.

4. Lack of a Centralizing Point where plans can be discussed.

5. Lack of Leadership.

6. Lack of Time.

7. Lack of Money.

8. Lack of Initiative.

9. Lack of an Art Standard.

10. Willingness to take something "just as good."

Let us proceed against these difficulties:—

1. *Lack of Definite Program.*

Many cities have been unified through a pageant, a masque, a festival, or a great outdoor play wherein large numbers of people have participated, and then this plan has been dropped. Now to give a play or pageant of this scope every year is too exhausting. Moreover, even though splendidly done such a thing becomes monotonous, and under monotony enthusiasm dies, inspiration ceases.

It is a wise and wonderful thing to be willing to begin with little and work toward more. The trouble is in this country that too many cities, dramatically speaking, begin with much and work back to little. The result is an appalling dramatic waste—waste of effort, time, and spirit that with a future-looking plan could so readily be conserved. What is needed is a dramatic chart or program. This program can be compared to a necklace in which large beads alternate with small beads: yet the whole necklace, because it has been definitely planned and the beads

strung in accordance with that plan, will have charm, unity, significance.



The small beads represent the small but significant dramatic unifications which occur during a series of consecutive years: the large beads represent the large civic festivals which occur at intervals. All are strung on one cord: each is a uniting link leading to the next link.

What could be simpler or more easy of accomplishment than to have a definite chart or program that would be a civic necklace?

The beads may vary in carving and color, as do the beads of the Orient. But the final effect must have oneness and symmetry.

And this is what a dramatic chart can help to do.

The chart must be planned so that monotony will be avoided; so that the burden does not fall year after year on the same

group; so that unification and through this Americanization can be striven for; so that time, money, and energy will be conserved; so that local and group patriotism will be stirred to the utmost; so that a high art standard will be reached and maintained.

Then, too, this chart must be arranged so that it will interest the youth of the community as well as the older people; so that it will appeal to both cultivated and uncultivated, sophisticate and unsophisticate.

As far as the author knows no municipal dramatic charts have as yet been published, and the one that is given in this book is placed here merely as a suggestion and not in a spirit of dogmatizing; for, as has been said in the preface, this is a Manual of Suggestion.

2. *Lack of Co-ordination: Lack of Knowledge of How to Unify a Town Through Drama: Lack of Knowledge as to How the Work of Americanization Can Be Set Afoot.*

The unification of a city through drama is not a new idea. Every military parade, every Red Cross procession, every Labor Day parade, and every Historical Pageant has in it the power of unification. And in that unification Americanization is latent.

An idea seems to be abroad in the land that in order to unify towns through drama there must be a continual succession of pageants or festivals in which at least half or a quarter of the town participates. Nothing could be further from the fact. A large pageant or festival has amazing unifying power. Yet in ratio so has a play that can be repeated in every part of the town until its message has seeped through the very life of the community.

Different holidays can be emphasized: different groups made responsible for their dramatic quota in succeeding years.

One year it may be the city's patriotic societies; next its dramatic clubs; or its foreign citizen leagues; or its high schools and local colleges and academies. Or it may be

the combined efforts of adult foreign-born citizens one year, and little citizens the next. The churches, the settlements, the art guilds can each have their year. A thorough unification will depend on the Dramatic Chart. The technique of dramatic unification differs with the size of the town. The largest city has naturally the most problems to solve. Group pride, group effort, group enthusiasm, group patriotism must be roused. The spirit of the guild workers of the Middle Ages, of the cathedral builders, artists and artisans, can be turned in our age into dramatic channels.

From a practical point of view Americanization will most quickly be gained by knowing what your city most needs to Americanize it, or to lift it: and then setting this thing before the citizens by dramatic emphasis. Emphasize this idea or ideal. Hammer at it. Point it. Underscore it. Drive it home.

In order to do this you will have to emphasize one idea at a time instead of half a dozen different ideas. Unify the city each

year through a definite dramatic object. And this holds good in both the large and the small town.

In cities both large and small too many dramatic groups work independently of each other. There is no pulling together of all the threads, no oneness of impression. There are a dozen different goals instead of one goal.

3. *Lack of Vision.*

This lack comes largely from not being able to plan ahead: to see what has been done as a basis for what might be done. But through the tremendous Renaissance of patriotic drama that is going on at present this lack is fast disappearing.

4. *Lack of a Centralizing Place Where Plans Can Be Discussed.*

If your town is to be unified through drama there must be some place of creative atmosphere where artists and art workers can meet to discuss their plans; where charts,

diagrams, books, and catalogues can be kept. There must be a central gathering place. The towns that have accomplished the most along these lines—Detroit, Galesburg, Cleveland, and others—have central gathering places. The spirit of Drama must have a home. House it, and it will begin to work miracles. Therefore a Little Independent Theatre or an Outdoor Theatre is a prime necessity. You can begin with one or the other. Later, as the work grows, you will have to have both.

5. Lack of Leadership.

Lack of leadership will cease in any town as soon as the drama is given a home. A theatre draws art workers to it as with a magnet. Out of the work done a local leader will arise; or a group of leaders; or as in the case of Detroit, there will be a "Dramatic Engineer" summoned by the community from some other place. So far in this country "dramatic engineers" are few; yet the list is growing.

Lack of leadership often comes from lack of a dramatic center in which leadership can develop.

6. *Lack of Time (Fatigue).*

Often a town will fail to make the most of its dramatic opportunities because its citizens who should be leaders plead lack of time. But it can be pointed out to them that a dramatic schedule or chart saves time.

Because of the remembered fatigue connected with some large festival people are often inimical to communal drama. This is because a plan embracing small efforts has not been made clear to them. When it is made clear to them that their services will be required only in certain years this feeling will vanish.

7. *Lack of Money.*

This plea, one of the oftenest made next to lack of time, is utterly preposterous when what is at stake is considered: is worse than preposterous when one considers that such

a dynamic group as the Washington Square Players began with a thousand dollars capital: a sum which has served to start many a significant Little Theatre, North, South, East, West.

There should be a definite budget, and the dramatic chart must be made to fit it. This budget will increase as time goes on, since nothing succeeds like success. Thousands of dollars are wasted in municipal parades that are from an art and civic point of view utterly worthless. Start your plan as have all dramatic pioneers and the money will be forthcoming.

It cannot be reiterated too often that it is spirit and not money that counts. But the dramatic unification fund cannot be left to chance. A practical sum must be collected or appropriated, and all plans must be in accordance with that sum.

And in connection with the smallness of the sum let it be said again: "*Do not be afraid of simplicity.*"

Genuine artistic leadership always means

actual economy in the end; for your true "dramatic engineer" has a knowledge of subtle yet inexpensive effects that can be employed to heighten simple productions. There must be no waste of either effort or material if the chart is to succeed. The costumes of each play and festival must be saved so that they can be used again and again either through being re-dyed or re-combined. What is used in a play this year can be re-used next year or the year after with a marvelous effect of newness and freshness if only the plans are laid ahead.

8. *Lack of Initiative.*

Lack of initiative is one of the worst lacks of all, but a definite program or chart can help to rectify it where it exists. Lack of initiative often comes from a lack of vision; from being unable to see what can be accomplished. Lack of any real love for or enthusiasm for art often lies at the base of it. Timidity is another reason for it. Lack of knowledge another. Local lethargy an-

other. But the great war has so galvanized communities into action that now the mists of local inanition can be quickly dispersed by the sun of effort. It is the leaders in your community that will have to stir the laggards. This may be done through meetings, talks, or through the impulse of the drama itself. Nothing so opens people's eyes as a fine and stirring performance.

9. *Lack of an Art Standard.*

Here we come face to face with a national deficiency which only time and effort can remedy. But that it is being remedied and in some cases swiftly remedied, no one can question. And for this the Little Theatres that have sprung up almost overnight in many of our towns are largely responsible.

It cannot be said too often that any message America is to give her people through drama must have art in the telling, if the message is to reach them and remain with them. All the great stories and poems of the world have lived in the hearts of succeeding

generations because they have had art in the telling. The import of the message must be equaled by the art through which it is conveyed. Too much of the work of community drama is ragged and not well put together. This sometimes comes from attempting too much in too short a space of time. A small thing perfectly done is better than a large thing imperfectly done, though many communities have yet to learn this fact.

For some reason or other America has always had a respect for numbers. "We had a big festival" or "We gave a play with three hundred people in it" sounds better to some ears than to say: "We did such and such with a small cast, and we came near doing it perfectly." This regard for totality seems to be a survival of the spirit "40—ELEPHANTS—40" of the old circus days. The drama with a large cast is epic; the drama with a small cast is lyrical: one is magnificent; the other gem-like. The value of each is equal.

But in this country we have had to learn to appreciate the smaller work of art. In discussing this, "the loveliness of little things," Clayton Hamilton has this to say in *Problems of the Playwright*:

"It is one of the paradoxes of art that its very finest works are nearly always minor works. The pursuit of perfectness is incompatible with the ambition for amplitude, and a vast creation can seldom be completely fine. A cameo is a more perfect thing than a cathedral. . . ."

This is why a small production is often a better thing for a town than too large a production. That is why a play or a masque is sometimes a far better choice than a pageant to drive home any truth, national or local. A clear, salient, unforgettable dramatic impression must be made instead of a blurred impression. And much of our dramatic work is blurred—blurred by haste, by carelessness, by indifference, and lack of standard.

What is tawdry and cheap and ephemeral

must be banished. And the establishment of a Little Independent Theatre with a high art standard will help to raise the whole dramatic standard of a town by showing people what is good and what is not. This is not a dream, but a fact. It has already been proved in several cities. Amongst them, Detroit.

Three fine one-act plays with a definite idea behind them or one longer play of the same type repeated through all the sections of the town until everyone has had a chance to see it is better than a dozen ill-done festivals produced throughout the year.

Many people who are interested in communal drama ignore what the professional theatre at its best has to teach them and they do themselves and the mighty art of the theatre a grievous wrong. For all the finest art of the drama as we know it stems from the theatre and must stem back into the theatre again.

"Ignore the theatre," says Granville Barker, "and the theatre revenges itself."

Above all, this movement should not be musty and scholastic. It should have freedom and vitality. It cannot be dry-as-dust and savor too much of the schoolroom. It must have simplicity, yes. But it must have color, sweep, emotion, climax. And these things are forever conserved in the professional theatre at its best.

Through participation we will not only be unifying and Americanizing our national life but we will be sending back to the theatre of the future—perhaps to our National Theatre—creative, articulate, American audiences that will demand the best. And as has been said a thousand times, the “Power of Demand lies in the hands of the audience.” *

We are continually harking back to the Greek and Elizabethan dramatists without stopping to consider the creative audiences

* The Drama League, Riggs Building, Washington, D. C., is working to make appreciative audiences, and reaching every part of the country. Anyone can join by sending one dollar, and it is to be hoped that every reader of this book has joined, or will. Also, in a few brief years, the Little Theatre movement has done much to raise the standard of appreciation throughout the country.

to which they played—audiences to whom beauty and poetry were as requisite as bread. For every play is a collaborated effort. Without that strange quickening which is shared by audience and dramatist no play can really live. And where are Democracy's imaginative audiences? If Democracy is to come to its full flower we must see that they exist. We must send an imaginative, homogeneous American audience into the theatre.

10. *Willingness to Take Something "Just as Good," if the Thing Can Be Done Easily.*

Nothing that influences the life of a great nation can be too good. The only fear is that it will not be good enough.

III

DRAMA CHART OR PROGRAM OF PROGRESS

THIS program is by no means meant to be a rigid one. It is not intended as anything but an outline of what might be done: a list of *suggestions* rather than any wish to dogmatize.*

Any City's or Town's Dramatic Equipment should consist of (at least):

1. A Little Theatre (focusing the art life of the community).
2. A Small, Inexpensive, Easily Made Portable Theatre to be Used in Connection with the Little Theatre.
3. An Outdoor Theatre or Stadium.

* Considering the need for it an astonishingly small amount of American Historical Drama is available: the writing of it lies in the future. Until it comes, workers must be content with what is now available.

1. Community drama is dependent upon music. The programs of all municipal bands and orchestras should be made up with reference to the city's dramatic schedule. That is, the music that can be used to accompany symbolic dances, or dramatic action in parks or outdoor theatres also can be used for municipal concerts, thus serving two purposes.

2. The programs of all municipal or community choruses should be planned in direct relation to the city's dramatic program.

DRAMATIC PROGRAM

AMERICANIZATION YEAR

(First Year)

'An Outdoor Masque showing the relation of foreign-born citizens to America. Acted by a chosen cast of American and foreign-born citizens. Produced on the Fourth of July, and repeated on Labor Day.

Establishment of a Little Independent Theatre.

This theatre's program to include the production of at least six one-act patriotic plays* which will be repeated in all parts of the city in parks and playgrounds or on the porticos of City Halls and libraries, etc. This can be done through the establishment of a Little Portable Theatre.

Patriotic Programs by Municipal Bands.

Patriotic Songs by Community Choruses.

FOR YOUNG PEOPLE

Three or four one-act patriotic plays for high schools, produced in consultation with the Little Theatre director or committee. Or a three- or four-act play of the same type.

* Owing to the meager supply of Patriotic Plays available, plays of American history or character can, if necessary, be substituted. For a list of such plays, see pages 98 and 106 of this volume.

Three one-act patriotic plays for the Grade Schools.

These plays to be repeated in all parts of the city and to be produced in connection with the Little Theatre's director or committee.

Or a *simple* historical pageant may be given on a *general* patriotic theme which will unite all the schools.

CHRISTMAS COMMUNITY CELEBRATION AROUND THE TREE OF LIGHT

Instead of simply singing the traditional carols, have the Tree of Light dark until Liberty appears with her uplifted torch. Then have all the lights on the tree flare up. One or two of the old carols may be introduced; but the rest of the carols should be patriotic ones led by Liberty, songs which are neither of the North or South or East or West; but distinctly American, like Katharine Lee Bates' "America the Beautiful" and Arthur Farwell's "Hymn to Liberty."

All properties and costumes of all celebrations to be conserved until they are needed again.

AMERICAN MYTHS

(Second Year)

The Establishment of an Outdoor Theatre.

Hiawatha * given on a large scale with a great many symbolic dances interwoven. Corn dance, dance of fireflies; of winds; of nature forces; Spirits of the Sunset, etc., etc. The whole production to be finely done. To be acted by the local colleges and high schools.

Small Spring festivals in parks and playgrounds woven around Indian myths. The

* We are accustomed to think of *Hiawatha* as something rather childish, yet staged as it should be, with a wealth of color, and with superb lighting effects, it could give as surely as any Greek Drama the sense of man's battle with Fate, the supreme antagonist: and there could be wonderfully brought out the theme of the Four Seasons which runs through it, from the lyric love passages of Spring to Winter and Death at the end. The great unheeding forces of nature could be mystically suggested throughout. The real play of *Hiawatha* has never yet been written. The writing of it lies in the future.

coming of Spring and Winter, the story of the Moccasin Flower, etc., etc. *On no account must the main theme, Hiawatha, be touched upon in any minor festival, or it will become stale.*

Indian Music Played by the Municipal Band.

Indian programs or music sung by the community chorus (Cadman, Farwell, Cole-ridge-Taylor).

In the Little Theatre plays interpretative of different sections of America, the prairies, Wisconsin, mining districts, the Great Lakes, New York, the South, New England, by such authors as Alice Brown, Eugene O'Neill, Percy Mackaye, Susan Glaspell, Zona Gale, William Ellery Leonard, etc., etc. See pages 110 and 111 of this volume.

Community Christmas Celebration.

American historic festival given by the different churches of the city.

1. Christmas carols of Old England; then a few native Indian songs. Then Martin

Luther's "A Mighty Fortress Is Our God," always connected with New England. Then Oliver Holden's "Coronation," connected with the XVIIIth Century in America. Then Phillips Brooks' "Little Town of Bethlehem," connected with the XIXth century. Then Katharine Lee Bates' "America the Beautiful," connected with our own time. Each group to be in the costume of its century,

or

Each group may be led by a singer in a costume suggestive of the particular century connected with the special carol or hymn.

COLONIZATION YEAR

(Third Year)

Simple Outdoor Play.

Given on a much smaller scale than *Hiawatha*, dealing with American settlement or colonization. (Such plays as Lily Long's *Radisson* or James Oppenheim's *The Pioneers*.)

In the Little Theatre.

Comparative programs of world plays (since all the world helped to discover and colonize America). Plays by English, Irish, Italian, French, and Scandinavian authors, etc., etc.

Christmas Celebration Around the Tree of Light.

Christmas carols of the different nations which sent colonizers to America: English, French, Russian, Italian, Scandinavian, etc., etc.

FOR YOUNG PEOPLE

Comparative one-act plays in high schools, dealing with frontier and pioneer life or with Pilgrim or Puritan life.

Long play in grade schools, dealing with any of these themes.

In the parks and playgrounds the Maypole of Merry Mount, showing the first Mayday in New England.

AMERICAN AUTHOR YEAR

(Fourth Year)

Plays by American Authors in the Little Theatre.

Plays in the High Schools and Colleges by American Authors (such as "Little Women," etc., etc.).

In the Grade Schools. Plays by American Authors.

Fourth of July Celebration by Foreign-born and American Children.

Since Mrs. Elizabeth Goose (or Vergoose, as the name originally was) was born in Boston in the XVIIIth century, she comes under the heading of an American author, so a *Mother Goose Festival* for all the children of the city, with songs and dances woven into it, would be appropriate. It would give opportunity for lovely color schemes, since all the garden of *Mary, Mary Quite Contrary* could be there, as well as the followers of *Daffydowndilly* in their gay daffodil-colored costumes. A dance of the *Alphabet Children*

could spell out quaint messages, and conceits, each child wearing a letter like a sandwich man, the whole dance to be done in a Pierrot effect of black and white. In the rich colors suggested by the pictures of Maxfield Parrish could come *Old King Cole* and his *Fiddlers Three*; *The Four and Twenty Blackbirds* could emerge, singing, from a huge pie. Shepherd dances could accompany *Little Bo-Peep*; *Dances of Haymakers* in quaint costumes could be woven about *Little Boy Blue*. Athletics could be introduced by means of a tall candlestick over which *Jack-Be-Nimble* could jump. Indeed, the whole festival could be a tribute to Mother Goose, resembling in its way Grainger's *Tribute to Foster*. At the very end there might appear a huge shoe, dragged in by the merrymakers, and presided over by the *Old Woman Who Lived in a Shoe*. At the end, the *Old Woman Who Lives in the Shoe* tosses off her disguise and appears as America. Into the heel of the shoe go all the foreign little citizens. With their everyday clothes they wear caps and

aprons or kerchiefs that are distinguishing badges of their different countries. These they quickly take off inside the shoe and emerge from the toe of the shoe as Little American citizens with red, white, and blue caps on their heads, and the Stars and Stripes in their hands.

Labor Day.

Parade of Units from the Labor Unions, and a re-using of all *The Mother Goose Festival* material by relating it to labor, and placing the young people, skilfully grouped, on simple floats. Thus the *Pie of the Black-birds* can represent the Bakers' Union; *Old King Cole*, the Musicians' Union; *the Shoe*, the Shoemakers' Union; the *Alphabet Children*, the Printers' Union; a study of Mother Goose will reveal something to fit every trade under the sun, and the floats, though simple, could be whimsical and pretty. The float "settings" could be copied from Mother Goose as illustrated by Kate Greenaway, and by Maxfield Parrish, the first being

light in color effects and the second richer and more somber.

Christmas Community Celebration Around Tree of Light.

Children's festival, children's Christmas carols; Santa Claus presiding.

Music by American Composers Given by Municipal Bands.

Songs by American Authors. Given by Community Choruses... (Traditional American music might be given—the vast ballad lore of the Kentucky Mountains, now collected by Cecil Sharpe and others.)

LOCAL HISTORY YEAR

(Fifth Year)

Pageant of Local History for Fourth of July.

In the Little Theatre a program of experimental plays—that is, plays which make experiments along the line of lighting, stylization, etc. *All city schools and city organizations to work for the Pageant.*

Labor Day.

A float parade, re-using all the costumes of the Pageant, showing the development of labor in this country, both in the home and out of it. (Might be called The Pageant of the Lineage of Labor.) It might show a history of labor in America, first in the home, and then out of it.

All costumes used in all former celebrations to be re-dyed and re-vamped and added to the new Pageant costumes.

Municipal Band and Community Choruses to use music of the Pageant throughout the city.

IV

THE LITTLE INDEPENDENT THEATRE AND YOUR TOWN

THE very fact that war is apt to quench the torch of art is one reason why all the art forces that we have striven to kindle should be conserved in war time. Paris and Venice have taken every precaution to guard their art treasures. America has comparatively few native art treasures: in fact, one of the greatest art treasures she has is her newly wakened communal art spirit. This must not be allowed to die. Although the other arts in this country have languished during the war, drama has received a quickening impetus, and this impetus should be fostered, and conserved; in especial because drama holds within itself the essence of all the arts.

And if Americanization is to be our chief end and aim during and after the war, every city must have its civic art center where the fire on the altar is kept alive; in other words, its drama center where an art standard is established and maintained, in order that the work of Americanization through drama will be equal to its high purpose. To try to accomplish this work without an art standard is like putting a beautiful goddess into slovenly raiment, and then bidding her give her message to the world.

All of the Little Independent Theatres or nearly all,* are doing patriotic work, either through the production of stirringly patriotic one-act plays; through performances for the Red Cross; or through other lines of active service. The Little Theatre at Erie, Pennsylvania, has adopted a French war orphan as a *charge du théâtre*, and the spirit which has kept this Little Theatre alive in war time is

* A complete history of the Little Theatre movement can be found in *The Little Theatre in the United States* by Constance D'Arcy Mackay, published by Henry Holt and Company. \$2.00 net.

excellently expressed in its interesting circular:

"Do you think the Playhouse should close in war time? It is no trivial thing to keep a light in the window and the home fires burning.

"The war is breaking up our petty interests and small circles, and merges us into a great relationship. We have become fellow-travelers on the same road, and must share our joys as we share our griefs. We must keep alive those things which make for neighborliness. . . .

"All life is service. The fullest development of the individual life—and therefore its greatest joy—lies in its contribution to the common will and to the common happiness.

"The Little Playhouse is an asset to Erie. Are you?

"The Little Playhouse is a place and an idea. The place is one of entertainment; the idea is community service. The place vitalized by the idea becomes a contrate expression of civic pride.

“The Little Playhouse is the beginning of a community center and has a threefold purpose to encourage and develop every kind of artistic endeavor in the city.

“To promote neighborliness by bringing people together and interesting them in one another. To add something to the joy of life by the presentation of good music and worth while plays.”

The Erie Community Chorus (one of the first of its kind to be organized in America) and the Erie Community Orchestra both have their homes in the Playhouse.

Indeed, this Little Playhouse represents signally what can be done by a Little Theatre. Anyone who has an idea to express may bring that idea to the Little Playhouse.

The work toward Americanization done by the Neighborhood Playhouse on Grand Street, New York City, is almost too well known to need citation. This charming little theatre is situated in the midst of the Jewish immigrant district, and on its stage are given notably fine plays in Yiddish and English; festivals

in which people of the neighborhood take part under skilled direction as well as plays by companies of professional actors from uptown. Movies of a high type are also given here. The best in art is put within the reach of immigrant pocketbooks and the Neighborhood Playhouse thus becomes the focusing point of a vast overcrowded district. Some years ago under the auspices of this theatre a pageant was given outdoors in Henry Street. A block of this congested thoroughfare was roped off and the surrounding tenements formed the balconies of this improvised auditorium, while on the city pavement the pageant players acted episode after episode.

It has already been proved that as a focusing point for a city's art life nothing equals a Little Theatre. It can be made the hub, and from it can radiate the spokes of the wheel that will reach into every section of the city. Used as it should be used it can become a clearing house of art. Here patriotic or symbolic pageants, festivals, and masques can be planned. Here the civic cele-

brations for Fourth of July and Community Christmas Trees discussed. Here all the communal dramatic forces of the city can be coordinated. And here, last but not least, the American playwright can be given his opportunity; for the Little Independent Theatres have given and are giving the native author a chance to express himself and the life around him. Through these Little Theatres we feel the first dim gropings for a National Theatre that shall worthily interpret America for Americans.

Even so far the work that has been accomplished by Little Independent Theatres in their task for city unification is wonderfully inspiring. Take as an example the Arts and Crafts Theatre of Detroit, Michigan. This theatre is the centralizing point for the art workers of its community. It has its regular subscription audience; its student audience that is eager to learn all that can be learned; its teacher audience composed of teachers from the public schools who are bringing back to their public school produc-

tions all that they have learned in the Arts and Crafts Theatre of color and simplicity, of beauty and stylization, and, above all, of economy of means.

The Arts and Crafts Theatre is thus raising the dramatic standard of the whole city. It is educating not just the few, but the many. It is making the demand for beauty universal. It does not attempt to do too much; but does what it does supremely well. Each year it increases its scope and enters more and more deeply into the life of Detroit. It gives, through a portable theatre, productions in the public schools, showing what the standard of such productions should be. It shows how to use one set of inexpensive scenery for a dozen different plays.

Every year the director of the Arts and Crafts Theatre, Mr. Sam Hume, produces a simple and lovely outdoor masque that sets the standard for all outdoor productions in Detroit.

The Little Vagabond Theatre of Baltimore besides its splendid production of plays

also works to maintain a high art standard in the public schools and has specimen productions of young people's plays where marked stress is laid on simple yet imaginative scenery. Other Little Theatres, such as that of Galesburg, Illinois, plan a Christmas Community Celebration around the Tree of Light; while the Little Theatre of Fargo devises agricultural pageants for the farming districts of North Dakota. The Little Theatre of Cleveland has already set the plan of Americanization afoot in its tiny playhouse. People are only touching the outside rim of what the Little Independent Theatres may accomplish for the community. There is so little expense connected with the running of a Little Theatre that it makes it possible for it to survive stressful times. Allowing for Little Theatres that have had to drop out, even in war time, Little Theatres have held together valiantly. The list of cities possessing Little Theatres or groups working toward Little Theatres comprises the following:

In California—Berkeley, Los Angeles,

Oakland, Sausalito, San Francisco, Santa Barbara. In Connecticut—Bridgeport, Greenwich, Hartford. In District of Columbia—Washington. In Florida—Miami. In Illinois—Chicago, Evanston, Freeport, Lake Forest, Quincy. In Indiana—Evanville, Indianapolis. In Iowa—Waterloo. In Kansas—Kansas City. In Kentucky—Louisville. In Louisiana—New Orleans. In Maryland—Baltimore. In Massachusetts—Cambridge, Northampton. In Michigan—Ann Arbor, Detroit, Jackson, Kalamazoo, Saginaw, Ypsilanti. In Minnesota—Duluth, Faribault, Minneapolis, St. Paul. In Missouri—Joplin. In Montana—Bozeman. In Nebraska—Lincoln. In New Hampshire—Plainfield. In New Jersey—Montclair, Newark, Perth Amboy. In New York—Buffalo, New York City, Rochester. In North Dakota—Fargo. In Ohio—Cincinnati, Columbus, Dayton, Greenville, Toledo, Portsmouth. In Oklahoma—Bartlesville. In Oregon—Portland. In Pennsylvania—Allentown, Erie, Brookfield, Meads-

ville, Pittsburgh. In Tennessee—Knoxville. In Wisconsin—Madison, Milwaukee.

Before the World War a thousand dollars a year sufficed to start and maintain many a Little Theatre until it was sufficiently on its feet to depend on its audience. It will now take twice this sum. Even its housing is a more or less simple matter once the fire laws are complied with. It can be organized as a club, as the Provincetown Players of New York City are organized, and thus eliminate theatre tax or license.

For Little Theatres that pay no salaries to their players \$2,000 a season seems to be the usual sum for maintenance, if strict economy is practised. This sum, if the theatre is properly managed, is put back into the theatre fund and whatever is made, over and above this, is paid out for any extra expenses the theatre may incur.

To reduce the theatre budget to \$2,000 a season, someone in the Little Theatre group *must* have a knowledge of pigments; of how to build scenery from compo board

as well as canvas; of how to use the draped stage, or, as it is technically called, the stage hung with curtains. Either the director or the theatre artist must also know how to use and re-use certain scenic effects in combinations that will not be detected by the audience. This is where the ingenuity of the community is aroused. A knowledge of the use of inexpensive materials is also necessary, if the theatre is to be managed for this sum, for the inexpensiveness of the costumes depends upon how great or how beautiful an effect can be secured through sateen, cotton poplin, mercerized cotton, cheese cloth, and crépon. Here is where a knowledge of dyes is also invaluable. And last, but not least, if expense is to be kept down, there must be someone experienced in painting scenes with lights. This, if certain scenes have to be used again, will greatly lessen their monotony for the audience. An outdoor scene painted with amber light can be made to appear quite differently when given a moonlit effect with blue and white

lights. Such knowledge forms the stock-in-economy of every Little Theatre in this country.

The reader of this chapter will have gathered from what has already been said that each Little Theatre works out its expense account differently, its budget being modified by the price of seats, the number of seats, and the number of performances per week or per month, as well as the policy of the particular theatre, and whether or not it is addicted to the subscription system. All these things have a bearing on the budget.

Prices vary so in different parts of the country, and each Little Theatre has such individual problems to meet that any scale suggested for their maintenance must of necessity be approximate. Rent is not the same in Chicago, Illinois, and in New Orleans, Louisiana, in Bridgeport and Baltimore. And rent is one of the chief problems connected with the Little Theatre. Then, too, a Little Theatre's policy has an immense deal

to do with its upkeep. If the theatre building is used all the time by the company playing and rehearsing in it, it naturally has a bearing on the general expense. If the theatre is such that it can be let for concerts and lectures, it will help materially with the rent. The seating capacity also is a consideration, for it regulates the theatre tax. Every State in the Union has different laws regarding theatre taxation.

As for the interior equipment of a Little Independent Theatre* it must have a stage raised not less than 24 inches from the floor and measuring not less than 24 feet wide, 25 feet deep and 14 feet high with a proscenium opening not less than 20 or 22 feet wide. The space included in these measurements must be entirely free from all obstructions.

* Data, pictures of interiors and exteriors of Little Theatres, expense budgets, descriptions of scene setting and lighting can be found in *The Little Theatre in the United States*, published by Henry Holt and Company, at \$2.00 net.

Complete details for painting and building scenes, and plates of scenes and costumes can be found in *Costumes and Scenery for Amateurs*, published by Henry Holt and Company, at \$1.75 net.

Both are by the author of this book.

There must be at least two dressing rooms adjacent to the stage. These must be adequately ventilated, lighted, and heated, and supplied with water. The stage must be provided with an electric feed wire carrying 110 volts, capable of being tapped and having either direct or indirect current.

The price of admittance will have to be planned to co-ordinate with the seating capacity. Usually Little Theatres are run on a subscription basis, unless as in the case of Erie, Pennsylvania, and the McCullom Theatre at Northampton, Massachusetts, admission is free and the theatre is used solely for communal upbuilding.

In organizing a Little Theatre there will have to be a director whose word on all artistic matters is law. Besides this, a business manager, an art director, a musical director, and a group of play readers headed by a chief reader or Chairman of Play-reading Committee who confers with the director on the final choice of plays. There should be a theatre secretary who may also be the

theatre press agent; and a theatre treasurer. Many Little Theatres have boards of directors who put all matters connected with the theatre to a direct vote.

No matter how the theatre is run, by a small or a large group, it must have a definite policy to start out with, if it is to prosper, and this policy must be agreed on in advance.

In a Little Theatre new ideas are continually cropping up. In time to come there will undoubtedly be performances by foreign citizens, who will give plays in their own tongue as well as translations of their national plays acted in English before American audiences.

There will also be patriotic plays or plays interpretative of American life participated in by foreign citizens or given by American citizens before audiences of the foreign-born.

Also with many Little Theatres the time will undoubtedly come when a small dramatic gallery or museum will be used in

connection with the theatre. Here will be designs and costume plates and charts that will be of value to all the dramatic groups of the city, whether planning for plays or festivals or pageants.

V

THE HISTORICAL PAGEANT

THE United States Government believes so heartily in the pageant as a means of stirring national patriotism that it keeps a list of all available pageants on file at Washington. The historical pageant quickens the sense of nationalism as well as the art sense of the community. It possesses a power for unification and co-ordination of large groups of people that a play does not possess. It is a civilizer. It brings an appreciation of beauty into every part of the city. People who would not dream of participating in a play are readily drawn into a pageant because group work overcomes all self-consciousness. Pageantry reaches people whom a play could never reach. It is an arouser of patriotism, and

through arousing patriotism, makes for Americanism.

So much has been written about pageants and they have been so much talked about in these days of dramatic and patriotic ferment that almost everyone has come to know that a pageant consists of a series of episodes which portray the history of a place, of a movement, or of an individual. That is, beginning with the birth of that place, or movement, or with the youth of a particular person, the pageant progresses in a series of episodes, each episode interrelated to the whole. It is actual human history given in the guise of drama. It covers the dry bones of fact with a mantle of glamour. It gives perspective and a sense of the continuity of human existence, its struggles, defeats, and hopes. It is the drama of numbers and big effects, epic in its scope and character. It employs spoken speech, pantomime, dancing, marching, and singing to convey its full effect.

The modern pageant as we know it today

was originated by Louis N. Parker * in England, and then brought to this country where American pageant artists have adapted its pictorial effect and big brushwork to their own needs and the needs of the community. But the fact that Louis N. Parker wrought some of the most superb pageants in England, and can be called the originator of modern pageantry is in itself a significant fact; for it shows that this art, whose very essence is community service, was made possible by a worker in the theatre. Not by a social propagandist, or a teacher with advanced views of pedagogy; or by a writer of history or a pamphleteer; but by a worker in the art of the theatre—a man who has always served the theatre to the best of his ability: a man, moreover, who is more closely identified with the historical play than any other dramatist of the present generation.

The pageant was born of theatre knowl-

* Louis N. Parker is known as the author of such historic plays as *Drake*, *Disraeli*, *Pomander Walk*, etc., etc.

edge and aspiration. *It is the theatre's gift to the community.*

America, as has been said, took the pageant from England and adapted it to her needs; yet with this difference. Whereas pageants in England were always on a large, magnificent scale, pageants in America were, from the beginning, of two kinds: big and little. Great American cities have the vast type of pageant; but small towns, which had very little money, wanted pageants also. So the smaller type was devised. In England there was one type; America's democratic spirit demanded that there be two types.

The beginnings of English history were intertwined with the glitter and pomp of Cæsar's Rome. America, on the other hand, had homespun beginnings, sober in color and in spirit. This very plainness related the smaller pageant to the soil from which it sprang, and gave it a chance for inexpensive production in smaller cities.

In England the pageant was a welder of the community. It brought everyone in the

town together to work for the good of the whole. It stirred national and local patriotism, and wakened a deeper love of art. In America the pageant has done all this, and more. In many cases it outlasts its own production. That is, the seed sown by the pageant has continued to flourish after the pageant is over. In one city, the pageant chorus, organized for the pageant, continues its work as a separate entity.

Out of a pageant in a Southern city sprang a notable Little Theatre. In another city it is the community chorus that thus survives: in still other cities the pageant dancing is continued through the establishment of playgrounds where festivals are given. And, perhaps the finest result of all, very beautiful permanent outdoor theatres have been established as the result of historical pageantry. This is one of pageantry's most salient and lasting benefits to the community. There has come to be a feeling that a pageant that does not leave behind it something which goes on growing in a commun-

ity is a pageant that has not truly succeeded.

This is the only way in which the pageant of local history can survive its production, the only way in which it can be made lasting. For once it is over, it is over. It will seldom stand repeating. Only the memory of it, the patriotic thrill of it, will remain: scenes stamped forever on the pages of the mind:—an Indian Chief seated beside his dying campfire; youths leaving the plow to answer their country's call: slim girl dancers seen in silhouette against the waning light of afternoon. This pageant of local history is in one way ephemeral. It lives but for the moment. Thus it can only be used in one small section of the country. It is not available or advisable for use in any other part of the country.

Therefore there has come into being the pageant that deals with a movement or with the life of a famous individual: * a pageant

* As examples of these types of pageants the following may be cited: *The Susan B. Anthony Pageant*, by Hazel Mackaye,

that will be general, not local in its interest. This type of pageant is distinctly an American creation. The demand for it exists all over the country, and has resulted in its being made available in book form. Such pageants may deal with Independence Day; with the growth of democracy; or with the lives of American heroes. Like the local pageant, this pageant having general interest, may be produced on a large scale: or on a more simple scale, according to the size of the town in which it is given. In keeping national heroes and their deeds before Americans, and before the foreign-born who are to be Americans, these pageants

produced for the Woman's Suffrage Party in Washington, D. C., was the first pageant in this country to deal with the life of an individual, beginning with the youth, and ending with the old age of its heroine. An example of a pageant with an idea applicable to all parts of the country is Thomas Wood Stevens' *Pageant of Independence Day*, published by The Stage Guild, 1527 Railway Exchange Building, Chicago, Ill., at 50 cents net. This can be used in any part of the country, since its underlying theme is liberty. Still another pageant of this type, arranged for young people, and touching on the lives of Washington, Lincoln, and Franklin, is *The Pageant of Patriots*, in *Patriotic Plays and Pageants*, published by Henry Holt and Company, at \$1.35.

are doing their share towards Americanization.

That our foreign-born citizens can be given a vivid idea of our history and our national spirit through the use of the pageant goes without saying, since they themselves can take part both as participants and audience. And this is the time when their patriotic obligations must be made clear to them: an opportunity for making them "one hundred per cent American."

Over and over again in scenes dealing with emigration the immigrant has been shown bringing his gifts to America. But very little stress has been put on what America gives the immigrant. It is high time that this should be done.

Drama, the spoken word, vision, "the thing done," can make this clear to the immigrant. Foreign-born American citizens and their children must be made to feel that they *are* American citizens; that our heroes, Washington, Lincoln, Nathan Hale, Franklin, and Patrick Henry, are *their* heroes; that

our history has become their history. The lives and deeds of Garibaldi, of Kossuth, and William Tell and Gustavus Adolphus will be more real to foreign-born American citizens than the deeds of our American heroes, until the time comes when we make the lives of our heroes equally real to them through actual representation. *They must learn through participation the events of our history.* Foreign-born citizens and citizens not foreign-born should participate together.

Always in our Fourth of July and kindred celebrations, our foreign-born American citizens appear in scenes from the history of the countries which they have left. Is it not time that they should appear in scenes from the history of the country to which they have come, and to which they have sworn their allegiance? Through play and pageant and festival this work can be accomplished: through play and pageant and festival the foreign-born citizens must learn what Americanization really means. It will not be for nothing that they memorize the actual words

of our heroes. The actual scenes will make a deeper appeal than ever the printed page can make.

And it may be well to remind even our American-born citizens that, in the words of Franklin, "Where Liberty dwells, there is my country," which was a favorite motto of Carl Schurz, a great American, though born in Germany.

It has been claimed by some drama enthusiasts that to have immigrants acting in scenes of our history rather than in scenes of their own history will rob both festival and pageant of the glowing color that their national dress, their picturesque folk costumes bring to us. Thus, they will either have to appear in the drab nondescript garb of our present century, or in the costumes of American history—a history which covers a brief span—and which has but few centuries of costume to draw upon. But this need not be so. The rich variety of folk costume need not be lost. The color and beauty of folk costume can be used in Amer-

ican scenes. It can be made a part of them; for there can always be scenes showing how the tides of immigration first came to America, and here folk costume will blend with American historical costume in a wonderful way.

Who were the first Norwegian immigrants to come to America? In what State and in what year did they settle? They can be shown as they first came to your State, or to other States, or to your town in all the quaintness of their peasant garb. Russians, Poles, Portuguese, peoples from the East of Europe—all can be shown as they first arrived, just as the Pilgrims can be shown, or the Dutch, or the French. *Each stream of foreign life can be pictured at the exact moment when it first joined the main stream of American life.* Thus the folk color will not only be conserved, but given a new contrast and significance.

Indeed, we may later evolve a very simple Greek type of festival with American subject-matter. Here the audience will take

the part formerly assigned to the Greek chorus. They will come in as a sort of response to what is taking place on the stage. They will learn their lines beforehand and respond chorus-like to the pageant players. Spontaneity will be assured by having audience and players come together without rehearsal so that the day of production will unite them for the first time. Stuart Walker, in one of his Portmanteau Theatre plays, gave a hint in this direction, showing how actors and audience could be united, when players seated in the audience formed part of the play.

The pageant, like the play, has a very definite technique, and it is only when this technique is exceedingly skilful that we get the swiftly moving, poetic, colorful representation that a pageant is meant to be. Too much of the pageant work in this country has amateurish technique behind it. The whole pageant standard needs to be raised: needs to be infused with more of the high art of the theatre in order to lift and glorify it.

Small pageants are undoubtedly useful, and can be made interesting through having a fine standard of production. But larger pageants, in order to hold an idea before the community saliently and unforgettably, must be in the hands of creative artists, or their purpose will fail.

VI

HOW TO ORGANIZE AN HISTORICAL PAGEANT

TO be successful, any pageant, be it small or large, has the same general scheme of organization. And while the description given here is for a large pageant to be given in a large city, a small pageant can be organized in the same manner.

Where a pageant is given as a free civic celebration, involving no sale of tickets, there is less financial organizing to be done: in this case funds are appropriated for the pageant either by private or municipal subscription when the number of seats has nothing whatever to do with the pageant fund.

Where the pageant fund and the intake from the box office must be considered, the seating capacity of the pageant grandstand

naturally has a direct bearing on the pageant fund and the price of admission must be in accordance with that fund.

Plans for the production of a local, historical pageant must be laid at least a year ahead. A small general pageant needs only three or four months' planning.

Next to the desire to give a pageant, the most important thing is the money to finance the pageant, and the next most important the securing of the pageant director. The organization of the pageant might be said to come in the following order.

1. (a) Money to finance the pageant.
(b) Newspaper publicity to that end.
2. (a) Consideration of a site on which to give the pageant.
(b) Engaging a pageant director and consulting with the pageant staff on the selection of pageant site.
3. Renting the pageant office where all business is to be conducted.
4. Renting a permanent pageant hall with tributary pageant halls for rehearsal.

5. Enlisting the pageant players and assigning parts.
6. Costumes and properties.
7. Outlining the musical program for the pageant.

The project of having a pageant may be broached at some public meeting called for that purpose; at some public dinner; or the ball may be set rolling by the meeting of a group of individuals.

Any of these meetings may be called by the Mayor of the city if he is interested; in any case the Mayor and his staff must be bidden to the primary meeting.

City historical pageants have been started by the Drama League; by the Parks and Playgrounds; by Civic Leagues; by City Colleges or Art Associations; by Civic Betterment Associations; by Boards of Trade; by Local Historical Societies; by the city government officials; or by a group of public-spirited citizens with the city's best interest at heart.

Newspapers in almost all cases lend hearty

support to the pageant project provided that no favoritism is shown and that each paper gets, at the beginning, the same amount of information.

Money is furnished through various sources. The city government; wealthy citizens and city organizations such as clubs, orders, lodges may contribute. The Board of Trade in any city is generally a large contributor. In some cases the whole pageant is financed through the efforts of the wealthiest and most art-loving citizens. Again it may be the city government that supplies all the funds. The pageant may be financed in several ways, according to the kind of pageant given. The pageant may be underwritten, and the money collected from the sale of seats returned to the underwriters. Or if the pageant is given free, the money may be utilized for the expenses of the pageant without return. In the first case the pageant expenses and the sale of seats must be correlated so that expenses will be covered.

Nothing can go forward until the money is raised. To attempt the pageant without money pledged in advance spells shipwreck for all concerned.

The next step is to look over all available ground with an eye to the fact that from ten to forty thousand people will have to be seated. There must also be space for stage dressing rooms. And the vista back of the stage must, if possible, be good to look upon. Also the spot selected must be easy of access. The general arrangement and acoustics must be considered. Indeed, the pageant site plays more of a part in determining what the pageant is to be than most people realize.

No pageant site can be fully decided upon until the director has seen it, so one of the first steps is to engage the pageant staff consisting of the pageant director who is also often the author of the pageant; a pageant stage manager, usually with two assistant managers; the director of the pageant dances with two assistants, one of

whom may or may not be the pageant solo dancer.

The musical director of the pageant must also be engaged so that the pageant orchestra of symphony size, or even larger, can begin its work as early as possible. There must be an assistant musical director, and a group of accompanists for possible indoor rehearsals of the dances. Or perhaps a brass band may be used instead of an orchestra: it depends on the size of the pageant grounds.

There must also be a press agent who attends to all printed matter concerned with the pageant and who works with the newspapers, supplying them with details. There must be a director of costumes and a wardrobe mistress; a master carpenter and two assistant stage carpenters, head electrician and assistants. All these work in connection with local committees who augment the pageant staff. None of the units of the pageant staff should be engaged without the full O.K. of the pageant author and direc-

tor, who is the supreme dictator in all that concerns the artistic side of the pageant.

The organization of the pageant committees can be mapped out by the director, as soon as he has been consulted with. Practical, active chairmen should be chosen for each committee. These committees and their chairmen include the Chairman of the General Pageant Committee, the Pageant Treasurer, the Pageant Secretary, Chairman of the Pageant Site Committee, Chairman of the Community Organization Committee, Chairman of the Cast Committee (who helps with the selecting of the casts, etc., etc.), Chairman of the Pageant Grounds, whose duties include looking after policing, lighting, sanitation and general arrangement, Chairman of Seating Arrangement, Chairman of Printing Committee (pageant posters, programs, books, etc.).

A pageant office should be rented over which the pageant Secretary presides, with a staff of stenographers. This office answers and files all letters concerning the pageant;

card catalogues the pageant participants; keeps on hand a small library of books and pamphlets on pageantry; is the general clearing house and bureau of information for the whole pageant.

A large hall must be rented for the indoor pageant rehearsals, dances, etc., in a convenient part of town. Several smaller halls must also be rented so that several rehearsals can be kept going at one and the same time.

All these halls must be supplied with pianos, chairs, tables, and must be well lit and ventilated. One of these halls must be the place where the costumes are made. Seamstresses, volunteer or paid or both, must be in readiness as well as machines, sewing tables and chairs, and all the paraphernalia for making such costumes as are not rented outright.

The enlisting of the pageant players is done through the pageant office. If it be a local historical pageant the people taking part in it as a rule play the rôles of their

own ancestors; next to these, people of good appearance and with acting talent are chosen; dances are selected from all the dance groups of the city; the pageant chorus is made up of all city choirs and singing societies.

Card catalogues are made of all these participants, their names and addresses and the episodes in which they appear; they are kept informed of rehearsal through a post-card system and through the bulletins printed in the daily papers.

The pageant orchestra is made up of all the union orchestras in the city augmented by the union orchestras of nearby towns. Or if a brass band is used, it is augmented for the occasion.

The city is now organized and under expert leadership may proceed to its pageant.

The less expensive smaller pageant can be given by having a somewhat smaller cast of participants and by having the pageant given in the open air in the day time or night time on a stage with only inexpensive lighting effects—in as far as lighting effects

can be inexpensive. This pageant must be gone about exactly in the same way as a great city pageant: and a smaller sum of money raised in the same manner. The pageant staff is small, consisting of the pageant author and director and his or her assistant; a dance director with a local assistant; a musical director; two accompanists, and a local director of costumes and properties who may be called the art director and who works under the supervision of the pageant director.

The pageant Secretary, with one assistant, can run the office work for this smaller pageant. There is of course a musical director, press agent, stage carpenter, and stage electrician—all local men. The costumes may be in charge of a local committee. Many of them may be hired from a costumer. When they are made, the materials may be ordered wholesale from the local shops.

Exactly the same care must be exercised in all details of the smaller pageant, par-

ticularly in the detail of selecting the pageant site, which must be just as perfect for a small pageant as for a large one.

The forces which a small city gathers to itself may aid in keeping down the general cost. The foreign citizens will have national costumes which can be utilized in folk dances. Parks and Playgrounds children will also have folk costumes which can be used. The costumes of Playground festivals such as "Winter Driving Out Spring" and the "Coming of the Spring Flowers," can be utilized in some symbolic scene.

Local schools and high schools will have their store of costumes to add. Often there are fairy costumes which can be used in symbolic scenes: and Puritan costumes, which can be utilized. The costumes of Red Men and Daughters of Pocahontas are another asset. So, too, are the costumes of the Camp-fire Girls and Girl Scouts.

Civil War veterans already have their costumes. Daughters of Veterans are apt to have many a quaint poke bonnet and hoop

skirt dress tucked away in the attics. Schools of classic dancing can add their quota of costumes, usually along Greek lines. System and imagination will work wonders in this field.

One of the easiest and most successful ways of organizing a city or town is to waken group pride and group responsibility by having organizations represent their own calling. Knights of Columbus can take part in the scenes of discovery. Foreign citizens in scenes of early settlement where such settlement has come about through the foreign element, Scotch, Scandinavian, French-Canadian, or Italian.

The Red Men and Daughters of Pocahontas, with Campfire Girls and Boy Scouts, can take part in the Indian scenes. Mayflower societies and Pioneer societies in the pioneer scenes. Colonial Sons, Colonial Daughters, Sons of the Revolution, and Daughters of the Revolution, as well as the members of local historical societies, can take part in the Colonial scenes.

In ancient times in England when mediæval pageants were given on floats and drawn through the English towns, these pageants were organized in the following manner. The pageant participants belonged to different guilds of workers, and the parts they played were identical with their occupations. Thus the shipwrights, sailors, and fishmongers played the nautical scenes; shepherds and farmers played the pastoral scenes; the guild of merchants, dyers, and weavers played still other scenes. What held good in the days of great Queen Bess still holds good today.

Thus the Board of Trade in any city can represent men trading with the Indians; Sons of 1812 and Daughters of 1812 will work up the 1812 scenes; the Society of Colonial Wars will also be called upon to act. For Civil War scenes there are the Veterans and Sons of Veterans; the Women's Relief Corps and Daughters of Veterans; if any allusion to the Spanish War is wished, there are Spanish War Veterans. And for scenes

relating to the World War there will be hundreds of participants ready and waiting.

If there is a Dame School episode then all school teachers and school children can take part in it, most appropriately. For scenes of the city's growth and commerce there are the labor unions. For quaint old "singing schools" there are the city choirs. For scenes of dramatic intensity, elocution schools and local dramatic societies can be drawn on. For scenes of immigration there are the foreign citizens. For battle scenes militia or regular troops can be used. For scenes in which marines are used, marines will be lent from warships. For "churchly" scenes a minister and his whole congregation can volunteer.

Pictures relating to the pageant should be on view wherever possible.

Essays on the pageant should form a part of the local school curriculum. Story-telling classes in the libraries should give a synopsis of the pageant in condensed, simplified

form so that the youngest in the audience can grasp its general meaning.

To be truly and permanently successful the pageant must permeate the life of the city through and through.

As to the pageant budget, pageant experts have found that as every city and town in the United States has a different pageant problem, a general or approximate budget is an impossibility. Each city or town has to have its own special financial diagnosis made for it, after all its resources and lack of resources have been taken into consideration. For instance, such as (1) whether or not there is a grandstand already built; (2) whether there are costumes already available which can be drawn upon. Of course the number of people taking part in the pageant and the size of the audience exert a great influence on the pageant budget also. And whether or not the pageant is a free civic celebration has its bearing on the case. Often for a free civic celebration the audience is seated on a hillside, and thus

the expense of a grandstand is done away with. Then whether or not the pageant is given at night is an important feature, as the wiring of the grounds is expensive.

The least expensive pageant is the pageant already published in book form. All local pageants have to be specially written for the occasion, and put into the hands of an artist who can wring the most effect from the historical material at hand.

Very small simple pageants, already prepared in book form, can sometimes, under skilful direction, be given for a few hundreds of dollars. The local pageant is more expensive, costing thousands where the prepared pageant costs hundreds. *And in this case it must be remembered that a well-managed pageant should not only pay for itself, but earn half as much again.* This has been the case with every well-planned pageant in this country.

VII

THE OUTDOOR THEATRE AND YOUR TOWN

OUTDOOR theatres in America are of four types. The Greek Theatre, like that of Berkeley, California, and the Lewisohn Stadium in New York; theatres that have a natural background like that of the huge open-air amphitheatre in Forest Park, St. Louis, or the Sylvan National Theatre at Washington—that is, a theatre with a grassy stage, flanked by trees, and with a lagoon in the foreground. And the rustic woodland theatre often found in small parks in American cities. Here the auditorium, usually on a hillside, has rustic benches and the stage is *au naturel*. The fourth type, less used than the others, is the formal Italian or as it is sometimes called the Ital-

ian Garden type of theatre with turf stage and formal clipped hedges and trees.

By their type of architecture certain of these theatres preclude certain kinds of plays. Greek, Roman, and symbolic plays and pageants as well as such Shakespearean plays as *Midsummer Night's Dream* and some of the plays of Maeterlinck can be given in the Greek Theatre; but patriotic pageants and patriotic American plays cannot be so produced without a sense of anachronism. Indian plays or plays of pioneer life are absolutely impossible for this setting.

In the Italian Garden type of theatre fantastic, XVIIIth century, intensely modern, or mediæval plays can be given, including such classics as some of Molière's comedies and Shakespeare's *Twelfth Night*. It is impossible to give symbolic, patriotic, or Greek plays in such a theatre without a sense of anachronism.

Of course Indian or frontier plays or plays of Puritan life are impossible in this type of theatre.

The rustic theatre lends itself to rustic and fairy tale plays; to plays of the XVIIIth century, to certain mediæval plays such as Shakespeare's *Winter's Tale* and *As You Like It*. It is also possible for small historical pageants. But for Greek plays or for symbolic plays it does not make a particularly good setting. However, it is much less narrow in its scope than the Greek Theatre or the Italian Garden Theatre.

Of these outdoor theatres, the theatre with a simple background of trees, and a grassy stage, is the best because it lends itself to every kind of pageant and play. With the use of pillars it can become Greek; or with the use of formal pergolas and clipped trees in pots it can be transformed into a garden theatre. Also it can easily be touched into rusticity.

Again and again in small city parks where marble or wooden colonnades or pergolas have been built as rest houses or as a refuge for mothers and their children against the glare of the sun, the pillars will be placed

so that it is absolutely impossible to use these colonnades as tiny outdoor theatres. And yet, with only a little planning in advance, this could so easily be remedied. The colonnade could be raised a few steps, and the pillars grouped so that exits and entrances would be possible, and presto! an adequate miniature theatre in the midst of a congested district. Here one-act plays could be given by the children of the neighborhood.

Draped with flags these miniature park theatres could become centers of patriotism on all stirring national occasions: here it would be possible to repeat bits of what has been done in the larger outdoor theatres of the city.

The porches and porticos of public buildings have possibilities as small outdoor theatres of which as yet almost no advantage has been taken. Properly lit, and with the downstairs windows effaced by proper screening, they offer possibilities for Fourth of July and Christmas celebrations.

Since cities are not planned with outdoor theatres in mind, it is very hard to combine accessibility, beauty, and practicality. To be truly Americanizing and democratizing, to be truly a great meeting place for the people any city outdoor theatre should be reached by not more than one car fare. But when this difficulty is met others arise. Too many accessible outdoor theatres have great modern public buildings and sometimes even gas tanks visible in the distance. Planned for in advance such a theatre can have a vista of trees specially planted, and immense wire screens on which vines are run to a great height. This will sometimes help to screen an impossible background.

A partial list of cities possessing outdoor community theatres may be of interest:

In California—Bakersfield, Berkeley, Carmel, Claremont, Monticito, Mount Tamalpais, Ponta Loma, Redlands, Santa Cruz. In District of Columbia—Washington. In Illinois—Chicago. In Maine—Bethel and Blue Hill. In Massachusetts—Gloucester

and Sterling. In Michigan—Detroit (Cranbrook) and Ludington. In Minnesota—Anoka. In Missouri—Columbia and St. Louis. In New Hampshire—Peterborough. In New York—Lake Placid, New York City, and Scarborough. In North Dakota—Grand Forks. In South Dakota—Yankton. In Virginia—Harrisburg. In Washington—Tacoma.

This is not counting the great open-air stadiums of Yale and Harvard; nor the sylvan theatres of Wellesley, Vassar, and Mount Holyoke; nor the beautiful Greek Theatre of Pomona College, California.

All outdoor theatres vary in cost, as the grounds of each one need different treatment, as well as tree planting, etc.* And the fees of architects vary greatly. Under normal conditions an outdoor stage of grass, banked by trees that may have to be trimmed, but that do not have to be planted;

* See "Open Air Greek Theatre," page 249, in *Costumes and Scenery for Amateurs*, published by Henry Holt and Company, at \$1.75.

with ground that has a small amount of leveling or landscaping; and with a wooden grandstand that seats five hundred people can be had for three thousand five hundred dollars. In this case the fee of the theatre specialist must be a small one. He must be one who does this particular piece of work half for the love of it, and for its civic significance. This sum includes all expenses for a small outdoor theatre.* (Larger outdoor theatres vary in proportion.) Of course this small sum does not include lighting the theatre, which can only be used for daylight performances until a lighting system is installed.

Moderate priced Greek pillars can be had from the Hartwell Sanders Co., 2155 Elston Avenue, Chicago, Illinois. A catalogue will be sent upon receipt of three cents in stamps.

* It does not, of course, include the cost of the land.

VIII

SUGGESTIONS FOR PATRIOTIC CELEBRATIONS OF FOURTH OF JULY AND OTHER NATIONAL HOLIDAYS

- I. *Dramatic Material Definitely Applicable to the Great War.**
- II. *Dramatic Material for General Patriotic Holidays.**
- III. *American Plays and Pageants.**

I. DRAMATIC MATERIAL DEFINITELY APPLICABLE TO THE GREAT WAR

(For Adults)

Pawns of the War. By Bosworth Crocker. Little, Brown and Co. \$1.25. Somewhat

* The books listed can be ordered through a local bookseller, or if a local bookseller is not available, they can be had from some large bookstore that makes a specialty of drama books, such as the Drama League Book Store, Riggs Building, Washington, D. C., or the Drama League Book Store, 7 East Forty-second Street, New York City, or Brentano's, Fifth Avenue and Twenty-eighth Street, New York City, or A. C. McClurg & Co., Chicago, Ill.

elaborate play dealing with the great war. Cast of men and women.

Rise Up, Jennie Smith. By Rachael L. Field. Drama League Prize Play. Published by Samuel French, 28 West Thirty-eighth Street, New York City. 25 cents. One-act play with a simple interior setting and the scene laid in America. Deals with the patriotism of a little wage-earner who makes a great sacrifice for the love of her country. Charming play. Could be given by a small cast of women or girls.

The Drawing of the Sword. By Thomas Wood Stevens. A Red Cross Pageant. Can be obtained from the Drama League Book Shop, 7 East Forty-second Street, New York City. 50 cents. Beautiful patriotic pageant. Requires a cast of at least fifty, and should have more. Men and women. A great chance for picturesque costumes.

The Land Where the Lost Things Go. By Doris Halman. Drama League Prize Play. Published by Samuel French, New York City. 25 cents. This highly patriotic

play requires a medium-size cast of men and women. The costumes and setting are simple. It is easy and effective to give.

The Unseen Host and Other War Plays. By Percival Wilde. Little, Brown and Co. \$1.25. These stirring one-act plays have been acted in many Little Theatres throughout the country. All the casts are small, and the settings simple. Some can be given by a cast of women. Others by a cast of men only.

They the Crucified, and Comrades. By Florence Taber Holt. Houghton Mifflin. \$1.00. These two one-act plays of France and Belgium have just appeared. They are stirring and practical, and should be widely acted.

(For Young People)

Girls Over Here. A one-act play for girls by Marie Doran. Published by Samuel French, New York. \$1.25. Pleasing patriotic play with an all-girl cast. Can be very simply given. Is useful for schools.

Patriotic Pageants of Today. By Josephine Thorp and Rosamund Kimball. Contains four pageants of the World War, graphically written, picturesquely costumed, and easy to give. Each pageant has a definite idea behind it. The cast in each pageant is of medium size, or can be made large, as desired. They can be given by casts composed of all girls, or of boys and girls. They can be given indoors or outdoors. They have already been widely acted. The pageants contained in the book are the following: *The Torch*, *The Answer*, *When Liberty Calls*, and *The Call to the Youth of America*.

Patriotic Plays for Children. By Virginia Olcott. Dodd, Mead & Co. \$1.00. Plays for little children. These brief plays deal with such subjects as Thrift, Red Cross Work, Food Saving, etc. They can be easily given by casts of all girls or by boys and girls. The settings are simple and adapted for schoolrooms.

The Maid of Orleans. Play on the life of

Jeanne D'Arc, by Augusta Stevenson. In *Children's Classics in Dramatic Form*. Houghton Mifflin. \$1.00. Simple setting, easily managed. The play requires a rather large cast of young people. It could be made beautiful and effective. There are several acts; but the changes of scenery are not difficult.

The Man Without a Country. A play for boys by Augusta Stevenson. In *Children's Classics in Dramatic Form*. Houghton Mifflin. \$1.00 net. Excellent play. Very patriotic. Not difficult to give. Could be produced by large cast of boys.

Festivals dealing with the World War in which the different countries of the Allies appear can readily be put together from material already published, both songs and poems. Descriptions of how such material can be put together are given on page 112 of this chapter. The books in which such songs and poems and dialogues can be found are the following:

American Patriotic Prose and Verse, pub-

lished by A. C. McClurg & Co., Chicago, Ill., selected and edited by Ruth Davis Stevens and David Harrison Stevens. This contains "Liberty Enlightening the World," by Edmund Clarence Stedman, page 155 in this volume. (This poem can be found in his *Complete Poetical Works*, published by Houghton Mifflin & Co. Also "The Flower of Liberty," by Oliver Wendell Holmes, page 154 of this volume. (Or in his *Complete Works*, published by Houghton Mifflin & Co.

Very valuable for poetic interpretation of the World War is *The Battle Line of Democracy*, published by the Committee on Public Information, 10 Jackson Place, Washington, D. C. 15 cents. Every Allied country in the World War is represented by a stirring poem. Belgium is represented by two poems, one of them "In Flanders Fields." On page 99 there is a fine poem on Jeanne D'Arc representing France. *A Festival of the English-speaking Race* could easily be devised along the lines suggested

on page 112 of this present chapter by using the noble poems on America, England, Ireland, Scotland, Canada, and India that appear in this excellent handbook.

Also filled with patriotic material easily convertible into patriotic festivals is *America at War: A Handbook of Patriotic Education*, published for the National Security League by George H. Doran, New York. \$1.50. (The National Security League, 19 West Forty-fourth Street, New York City.)

A Book of Verse of the World War. Edited by W. R. Wheeler. Yale University Press, New Haven, Conn. \$2.00 net. Contains a wonderfully dramatic poem on Belgium, "The Refugees," by Hermann Hagedorn. And a poem by Katherine Tynan, page 167, called "High Summer," that cannot fail to win a patriotic response.

There is also *Poems of the World War*, by J. W. Cuncliffe, published by the Macmillan Company, New York. \$1.50 net.

For ways of combining these patriotic songs and recitations so that they will make

festivals pertaining to the World War, see specimen celebration on page 117 of this present chapter.

America, Belgium, France, England,* Italy, and the rest of the Allies wearing symbolic costumes, can each speak a poem taken from any of these sources. And in between the recitations of these poems the national airs of the Allied countries can be played, or the national songs sung.†

Belgium, for instance, may be a tragic-looking figure in black, wearing a long transparent black veil over her face and hair. She may recite "The Refugees," by Hermann Hagedorn. Then the stage and auditorium may grow absolutely dark while a man's voice recites the poignant "In Flanders Fields." Then the stage may lighten, and Jeanne D'Arc, either in coat of mail or as a peasant maid, may appear to speak for

* Where words are not needed "Rule Britannia" or Elgar's "Pomp and Circumstance" should be used for the entrance of Britain.

† *National Hymns of the Allies*, published by G. Schirmer, New York, 50 cents net.

France. Then the "Marseillaise" is played, and so on. This celebration may be given out of doors against a background of trees or indoors in a hall on a stage against simply hung curtains, with the flags of the Allies draped in the center. Those directing the celebration will find poems in magazines that will prove dramatically applicable.

II. DRAMATIC MATERIAL FOR GENERAL PATRIOTIC HOLIDAYS

(Dramatic Material Available in Book Form)

A Pageant of Independence Day. By Thomas Wood Stevens. Published by the Stage Guild, Railway Exchange Building, Chicago, Ill. 50 cents. Outdoor pageant. Very patriotic. Adaptable to any part of the country. Requires a cast of men, women, and children.

Nathan Hale. Play in four acts by Clyde Fitch. Published by Samuel French, New York. 50 cents net. Rather a large cast of men, women, and children. Colonial cos-

tunes. Simple sets. A thrillingly patriotic play. It must be emphasized in this play that the British are under the domination of a German king.

Sam Average. One-act play from *Yankee Fantasies* of Percy Mackaye. Published by Duffield & Co. \$1.25 net. Poetic play. Deeply imbued with patriotism. Easy setting and few characters. Men and women in cast.

The First Lady in the Land. By Charles Nirdlinger. Published by Samuel French, New York. 50 cents. Patriotic play of the life and times of Dolly Madison. Medium-sized cast of men and women. Picturesque setting. Simple sets.

(For Young People)

Little Plays from American History. By Alice Johnson Walker. Published by Henry Holt and Company. \$1.20. This book contains interesting, easily produced scenes from the life of Lincoln, scenes from early New England life, and a three-act play of the

Revolution, in which Washington appears. Medium-sized cast of boys and girls. Has been widely acted.

Lafayette, Columbus, and The Long Knives in Illinois. Three plays for young folks by Alice Johnson Walker. (Probable price, \$1.40 net. Ready February, 1919. Henry Holt and Company.) Picturesque plays for medium-sized casts of boys and girls. They can be easily given.

Patriotic Plays and Pageants. By Constance D'Arcy Mackay. Published by Holt and Company. \$1.35. This book contains indoor and outdoor patriotic material dealing with American heroes such as Franklin, Lincoln, Washington; and such heroines as Pocahontas, Priscilla Mullins, etc.

Independence Day, Memorial Day, and Flag Day. Edited by Robert Haven Schauf-
fler in *Our American Holiday Series*, published by Moffat, Yard & Co. \$1.00. In this series, in the book called *Flag Day*, there is a celebration, "Building of the Stars and Stripes," on page 209, that is splendid

for little boys and girls. Also for very little people is the *Flag Play*, on page 218 of the same volume.

IN STORY AND PLAY READERS, Vol. III, by Anna N. Lutkenhaus and Margaret Knox, published by The Century Company (60 cents net), can be found *Little Citizens Making a New America*, adapted from *The New Citizenship*, by Percy Mackaye. Owing to the changes wrought by the World War there may have to be several excisions in this.

III. AMERICAN PLAYS AND PAGEANTS

All the plays of Augustus Thomas dealing with States, such as *Arizona*, *Alabama*, etc., are being published, with most interesting and illuminating prefaces, by Samuel French, New York, at 50 cents in paper covers. *Secret Service* and *Held by the Enemy*, Civil War plays by William Gillette, can be had from the same firm at the same price. They are full-length plays, the latter requiring special scenery.

The Clod, by Lewis Beach, one of the Washington Square Players' successes, can be had in "Washington Square Plays" (Doubleday Page & Co., Garden City, N. Y., 75 cents). This is a powerful one-act play of Civil War times with a small cast. The setting is a simple interior.

The Scarecrow. By Percy Mackaye. Published by Macmillan. \$1.25 net. New England fantasy of XVIIIth-century life. Interior settings. Colonial costumes. Medium-size cast of men and women. Requires fine acting, especially in the difficult part of the Scarecrow.

Trifles, by Susan Glaspell, is a one-act play of farm life in the Middle West. Tragic and intense. Small cast of men and women. Simple interior setting. Has been widely played. Address Miss Susan Glaspell, care The Provincetown Players, Macdougall Street, near Washington Square, New York.

Polly of Pogue's Run. Played at The Indianapolis Little Theatre, Indianapolis, In-

diana. This is an historical patriotic comedy of Indiana in Civil War days. It requires a large cast of men and women; but the settings are not difficult. (Drama League Book Shop, 7 East 42nd Street, New York. 35 cents.)

Wisconsin Plays. Published by Heubsch. \$1.25 net. Contains three American one-act plays by American authors. Small casts of men and women. Simple settings. The plays in the volume are Zona Gale's *Neighbors*; *In Hospital*, by Thomas Dickinson; and *Glory of the Morning*, by William Ellery Leonard.

Yankee Fantasies. By Percy Mackaye. Published by Duffield. \$1.25 net. One-act plays dealing with New England life. Small casts of men and women. Very easy to give. Well adapted to small stages.

The Bird's Christmas Carol. By Kate Douglas Wiggin. Houghton Mifflin. \$1.00. Play of American home life. Medium-sized cast of men, women, and children. Simple interior settings. Easy and delightful to give.

Joint Owners in Spain. By Alice Brown. Address Miss Alice Brown, care of Houghton Mifflin, Boston, Mass. Whimsical one-act play with small cast composed entirely of women. Easy interior set. Has been very widely acted.

SUGGESTIONS FOR A PATRIOTIC CELEBRATION

Very simple yet effective celebrations for national holidays can be made through combining poetic recitation and chorus. Here and there, mainly through the work of Vachel Lindsay, we are catching glimpses of what might be done along these lines.

With such a celebration use a city park with a lovely background vista or the colonnade or Greek portico of any public building that is led up to by a flight of steps. Or if a city park lacking a fine vista must be used, then make a solid background of trees and shrubs sent for the occasion from a florist. In these celebrations a flat background is necessary in order that the partici-

pants may stand out clearly. *Do not be afraid of simplicity.*

Say that this background of green is twenty-five feet long. Let it have a middle entrance carefully screened with trees or shrubs. On each side of this middle entrance place a Greek seat or a long white bench representing a marble bench. These seats must be devoid of ornamentation.

If there is to be a chorus let the chorus sit at each end of this green background, in simple easy groups on the grass. (Or on the steps, if the celebration be staged in front of a public building.) Let them wear simple Greek costumes of white with perhaps a band of red, white, and blue crossed on the shoulders. The seats are used for those who recite. Whether a park or public building is used the green background is the same.

It is perfectly easy to have figures symbolically robed enter one at a time from the center entrance, speak directly and clearly what they have to say, and then seat them-

selves on the benches at right or left. In between these recitations the chorus may chant or sing if desired.

Do not be afraid that such a celebration will be static. The color of the robes of the symbolic figures, purple and orchid, rich crimson, blue and gold and white, will hold the attention of an audience. Cheesecloth and canton flannel may be used for the materials, but the lines of the robe and the color scheme must be as nearly perfect as it is possible for them to have them.

The symbolic figures may be America, Liberty, the Old World and the New World, Democracy, Tyranny, or any one of a dozen others. Any foreign country can be symbolized through a figure wearing a white Greek robe with a mantle in that country's color. And the flag of the country may be carried. On no account can national flags be used as robes or draperies. A flag is a sacred symbol. It can be carried, but it cannot be worn.

Each symbolic figure can recite appro-

priate lines which must be brief in order to convey their full effect. In between these recitations the chorus sings lines that fit in with the general scheme.

An idea of such a festival more fully worked out follows here:

THE NEW PILGRIMS

(A LITANY OF LIBERTY)

(A Patriotic Celebration for Foreign-born and American Citizens)

Note.—The following suggestions are given as a basis for an Americanization Festival, or celebration in which audience and players participate.

The stage is set as described on page 112. The chorus, in Greek robes, seated at right and left, begin the celebration by singing Arthur Farwell's "Hymn to Liberty."*

"Arise, ye nations; man is free!
Hail to Dawn-crowned Liberty!"

* This stirring *Hymn to Liberty*, words and music by Arthur Farwell, is published by G. Schirmer, 3 East Forty-third Street, New York City, at 10 cents a copy.

Enter from background Liberty symbolically costumed. She wears a white robe and a crown of silver stars. In one hand she carries a torch, in the other the Stars and Stripes. She stands at left, and recites "Liberty Enlightening the World," by Edmund Clarence Stedman.

Liberty

My name is Liberty!
 From out a mighty land
 I face the ancient sea,
 I lift to God my hand:
 By day in heaven's light
 A pillar of fire by night
 At ocean's gate I stand
 Nor bend the knee.

O ye whose broken spars
 Tell of the storms ye met,
 Enter! Fear not the bars
 Across your pathway set.
 Enter at Freedom's porch—
 For you I lift my torch,
 For you my coronet
 Is rayed with stars.

But ye that hither draw
 To desecrate my fee,

Nor yet have held in awe
The justice that makes free—
Avaunt, ye darkling brood!
By right my house hath stood;
My name is Liberty,
My throne is Law.

Audience

O wonderful and bright,
Immortal freedom, hail!
Front, in thy fiery might,
The midnight and the gale;
Undaunted on this base
Guard well thy dwelling place.
Till the last sun will pale
Let there be Light!

Enter a group of Pilgrims from background. They pause by Liberty, and coming down from the stage take up positions in the front row of the audience. The audience sings "America the Beautiful" by Katharine Lee Bates.* Enter America.

* Words and music can be had from Cressy & Allen, 534 Congress Street, Portland, Me. 5 cents a copy, or \$3.00 a hundred.

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties
Above the fruited plain!

America! America!

God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

O beautiful for pilgrim feet,
Whose stern, impassioned stress
A thoroughfare for freedom beat
Across the wilderness!

America! America!

God mend thine every flaw,
Confirm thy soul in self-control,
Thy liberty in law.

O beautiful for heroes proved
In liberating strife,
Who more than self their country loved,
And mercy more than life!

America! America!

May God thy gold refine
Till all success be nobleness
And every gain divine!

O beautiful for patriot dream
That sees beyond the years

Thine alabaster cities gleam
Undimmed by human tears!
 America! America!
God shed His grace on thee
And crown thy good with brotherhood
From sea to shining sea!

Enter from background the New Pilgrims wearing their native immigrant costumes. Each New Pilgrim carries the flag of his or her country. They place these flags at the feet of America and each receives from her in return an American flag, which they unfurl and carry down with them to the first rows of the audience.

Liberty then crosses, and gives to America the large flag which she (Liberty) has been holding. Then Liberty returns to her place, at left.

All the people in the audience carry small American flags.

America raises her flag; all the people in the audience, as if in reply, raise their flags also.

The chorus repeats the chorus of "America the Beautiful":

"America! America!
God shed His grace on thee
And crown thy good with brotherhood
From shining sea to sea."

A soldier and sailor in modern uniform enter and stand at right and left of America.

Liberty

They love her best who to themselves are true,*
And what they dare to dream of dare to do;
They followed her and found her
With danger's sweetness round her;
They saw her, plumed and mailed,
With stern, sweet face unveiled.

Many in sad faith sought for her,
Many with crossed hands sighed for her,
But these our brothers fought for her,
At life's dear peril wrought for her,
So loved her that they died for her.

Foreign-born Citizens (in the audience)

We sit here in the promised land
That flows with freedom's honey and milk,
But 'twas they won it, sword in hand,
Making the nettle danger for us soft as silk.

* From Lowell's "Ode."

American and Foreign-born Citizens (in audience)

Oh, beautiful! my country! ours once more
Smoothing thy gold of war-disheveled hair
O'er such sweet brows as never other wore.
Amongst the nations bright beyond compare!

What are our lives without thee?
What are our lives to save thee?
We wreck not what we gave thee,
We will not dare to doubt thee,
But ask whatever else and we will dare!

America

"This flag which we honor and under which we serve is the emblem of our unity, our power, our thought and purpose in the nation. It has no other character than that which we give it from generation to generation."

Audience

"I pledge allegiance to my flag and the Republic for which it stands—one nation, indivisible, with liberty and justice for all."

Liberty

"Love your country—it is your name, your glory, your sign among the peoples."

Audience

“Where Liberty dwells, there is my country.”

The Foreign-born

“Flag of our nation, guardian of our homes, whose stars and stripes stand for bravery, purity, truth, and union, we salute thee.

We, the natives of distant lands who find rest under thy folds, do pledge our hearts, our lives, our sacred honor, to love and protect thee, our Country, and the liberty of the American people forever.”

Players and audience join in singing the National Anthem.

The orchestra plays John Philip Sousa’s “The Stars and Stripes Forever” as the crowd disperses.

IX

SUGGESTIONS FOR CHRISTMAS COMMUNITY CELEBRATIONS AROUND THE TREE OF LIGHT

ALL the celebrations given here are designed for *outdoor production* round the Community Christmas Tree. But it will be perfectly possible to transfer them *indoors to a hall*, and have the Christmas Tree on the stage of the hall, with the carol singers marching up the aisles of the hall, and from thence up a flight of steps to the stage.

For other Patriotic and American celebrations, see pages 112-116 of this volume.

THE STAR IN THE EAST

(A Christmas Community Celebration for Foreign-born and American Citizens, to be given in a city park around the Tree of Light.)

For this celebration the Tree of Light will have to be raised some six feet higher than it ordinarily is by means of iron stanchions. About the tree in a circle should run four wooden tiers or steps very firmly built and painted dark pine-green.

If possible, the electric lighting of the Tree should be arranged so that it can be turned off and on. At the top of the Tree should be a great star of electric light.

Four pathways leading from the Tree should be roped off,—North, South, East, West,—so that the Christmas crowd cannot break into them. These pathways should be well lit by electric light. The rest of the ground surrounding the Tree should be in semi-darkness, so that all the light is focused on the Tree and the pathways.

Before the celebration begins the lights on the Tree are turned out. Christmas carol singers scattered about through the audience sing “The Christ Child’s Christmas Tree”; *

* By Arthur Farwell, words by Jean Dwight Franklin, published by G. Schirmer, 3 East Forty-third Street, New York, at 10 cents a copy.

Come, gather. Rich and poor are one,
Parent and child, and the strange lone,
For the heart of the City goes out tonight
In a burst of music, a flood of light;
And the Christ-Child spirit, divinely fair,
That illumined the manger cold and bare
Is born again in the City square!

Next the carol singers give "Oh, Little Town of Bethlehem," by Phillips Brooks.

Then the great star at the top of the Tree is lit, the rest of the Tree being dark.

From the West, one group in white and one group in pale blue and gold and crimson—like the colors of stained glass windows—come the Christmas angels. The little angels all in white with gold disk halos walk first. They carry garlands of Christmas roses. Next to them in costumes copied after Botticelli come the taller angels carrying long silver candlesticks bound with Christmas roses. They sing "Angels from the Realms of Glory,"* by Frederick Bullard.

The angels take their places on the top

* Published by Charles Ditson & Co., New York. Price 12 cents.

of the tier of steps around the Christmas Tree. Their costumes are worn over warmer clothes. These costumes can be made of canton flannel and of silesia with gilded bur-laps for cloth of gold. They must hang well, and the colors must be tried out by electric light before they are used. Special care should be given to the footgear, which should consist of heavy white stockings worn over everyday shoes. Wings should not be used unless they are managed in a very skilful manner. Care should be taken to have these groups well spaced and not "set." They must not walk two and two.

From the North come the shepherds singing "While Shepherds Watched Their Flocks by Night," by Gerrit Smith.* They wear brown tunics, with sheepskins over them in some cases. Long brown stockings; dark-brown sandals, laced to the knee with leather straps. These straps may be of brown bur-lap or oilcloth. The tunics may be made

* Published by G. Schirmer, 3 East Forty-third Street, New York. Price 12 cents.

of canton flannel or burlap. There should be sheepskin caps and each shepherd should carry a staff or crook. One of the shepherds carries a lamb in his arms. Their hair falls loose about their ears. Still singing they group themselves about the Tree on the step next to the angels.

From the East come the Three Kings in brilliant, gorgeous costumes of the East, bearing gold and frankincense and myrrh. Their progress must be stately, and they should approach single file with plenty of space between them. The carol singers sing the "Three Kings," by Longfellow, set to music by Gerrit Smith,* or Horatio Parker's "Come, Gentles, Rise," † also dealing with the Three Kings.

Next from the North come the children of Bethlehem in quaint Syrian costumes suggestive of Tissot's *Life of Christ*. They take their places on the last step, singing "The Guiding Star," by Frederic Field Bullard.

* Published by G. Schirmer, 3 East Forty-third Street, New York. Price 12 cents.

† Published by G. Schirmer, New York. Price 5 cents.

Then all the groups in costume surrounding the Tree sing "Christians, Sing Out with Exultation," by Will MacFarlane.*

The lights come up, dazzlingly, and the costumed group sings "Love of All the Ages," by Frederic Field Bullard.†

Then the costumed groups about the Tree and the carol singers in the audience sing together, "Carol, Carol, Christians," by Edith R. Noyes, or "Everywhere Christmas, Christmas Tonight," by Phillips Brooks.‡

Then the lights die out, only the great star remaining, and the celebration is over.

AN ALLIED CHRISTMAS

Note.—An Allied Christmas can be given by having the National Hymns of the Allies sung about the Community Christmas Tree. The leader of each carol-singing group should carry one of the national flags of the

* Published by Charles Ditson Co., New York. Price 15 cents.

† Published by Charles Ditson Co., New York, at 10 cents.

‡ Published by Charles Ditson Co., New York, at 10 cents.

Allies—English, French, Italian, Belgian, etc.

The members of each group should, if practicable, wear the characteristic costumes of the nation they represent; possibly, if the idea does not jar too much with that of Christmas, each group might contain men in the uniforms of soldiers of each nation.

The National Hymns of the Allies can be had from G. Schirmer, music publisher, New York City, for 50 cents net.

A YOUNG PEOPLE'S COMMUNITY CHRISTMAS

A bugle blows three times, and under the Community Christmas Tree, which is already lit, Uncle Sam appears, wearing his traditional costume, and over it a long blue cloak. He should not be a comic figure, but a genial figure who can on occasion be grave.

Again the bugle sounds three times, and St. Nicholas appears, and is greeted by Uncle Sam. St. Nicholas wears the traditional mediæval costume, long scarlet pointed-

sleeve tunic to his ankles, scarlet pointed shoes, a golden miter on his white hair. He carries a golden crozier in his hand.

With this staff he touches a bell that is hung on the Christmas Tree and in answer to its summons the figures in the Christmas pageant begin to appear. A way must be kept clear for them, so they can circle about the Tree, and so they can make varied entrances. All those taking part in the Christmas celebration wear costumes made of silesia or canton flannel or like material worn over their everyday clothes in case the weather is cold. In milder climates this will not be necessary. For this reason care should be taken with the lines of the costumes so that they will not appear bunched or bundlelike.

First comes the *Christmas Tree Fairy*, as beautiful as possible, in white, with silver tinsel, and shimmering wings and carrying a wand.

At her summons the *Frost Fairies* enter, clad in white and silver, both little boys and

little girls. They make obeisance to St. Nicholas, and sing "Jolly Old St. Nicholas," which can be found in any school singing book or school reader.

Next, in answer to summons, a stately procession appears, *The Mistletoe Maidens*, wearing white Greek robes, with pastel-green cloaks the color of mistletoe leaves. They carry tall white wands. They sing the *first verse* of "In the Bleak Midwinter," by Lucina Jewell, repeating it twice. (No. 13,055, *Six Christmas Carols*, Eighth Series. Charles H. Ditson Co., New York City. Price 5 cents.)

Again the Christmas Tree Fairy summons the next group, and the *Evergreen Elves* appear, little boys in dark green elfin suits, with tall peaked caps, carrying ropes of evergreen. They sing Phillips Brooks' "Everywhere Christmas, Christmas Tonight," the *first verse* only.

The Fairy summons the next group, the *Snow Flakes*, all in white. They are led by a grotesque *Snow Man*, with jolly antics.

They sing "Hark to the Merry Christmas Bells!" * all the verses, *but not the chorus.*

Last of all the Fairy summons the *Holly Berries*, children in gay scarlet suits, with scarlet caps wreathed with holly leaves. They sing the first verse and chorus of "Merry Christmas." †

All the costumed singers then stand grouped about the Tree, and everyone sings "The Star-Spangled Banner." ‡ If possible, the white electric lights that light the Tree should at this point be reinforced by blue and red electric lights.

With the singing of "The Star-Spangled Banner" the festival ends.

For other celebrations interesting material may be found in the following, all of which is by American writers or composers:

* This carol is in No. 13,213, *Six Christmas Carols*, Ninth Series. Charles H. Ditson Co., New York. Price 5 cents.

† No. 12,842 in *Six Christmas Carols*, Seventh Series. Charles H. Ditson Co., New York. Price 5 cents.

‡ "America" is not used here because its antecedents are the German "Heil Dir Im Siegerkranz" and the English "God Save the King," so it is better to use the "Star Spangled Banner" or "Hail Columbia" when referring to America in festivals and plays.

Tryste Noël. By Frederic Field Bullard. Published by Charles H. Ditson Co., New York. Price 12 cents.

Six Christmas Carols (Third Series). By Arthur Foote. Charles H. Ditson Co., New York. (No. 11,982.) Price 5 cents.

It Came upon the Midnight Clear. By Horatio W. Parker. Charles H. Ditson Co., New York. Price 20 cents.

Christmas Songs and Carols. By Kate Douglas Wiggin. Charles H. Ditson Co., New York. Price 10 cents.

Night of the Star. A Cycle. By Margaret Ruthven Lang. Charles H. Ditson Co., New York. Price 40 cents.

OTHER AMERICAN DRAMATIC MATERIAL FOR
OUTDOOR CELEBRATIONS

The Evergreen Tree. A Christmas Community Masque by Percy Mackaye. Music by Arthur Farwell. Published by Appleton & Co., New York. \$2.00 net. Can be given either in a long or a short version.

The Seven Gifts. By Stuart Walker.

Given out of doors in Madison Square, New York, in connection with the Tree of Light celebration. Can be found in *McCall's Magazine* for Christmas, 1915, or can be had by addressing Stuart Walker, Portmanteau Theatre Office, Carnegie Hall, New York.

The Pageant of Months. By Longfellow. Found in any complete selection of his works. Can be acted out of doors at the Christmas Tree.

The Gift of Time. A Christmas Masque, from *The Forest Princess and Other Masques*. By Constance D'Arcy Mackay. Published by Henry Holt and Company. \$1.35 net. Is also adaptable for indoor use at Christmas.

FOR INDOOR USE

The material given above may be adapted for indoor use. Also practical for indoor use is *A Christmas Masque*, by Constance D'Arcy Mackay, from *The Forest Princess and Other Masques*. Published by Henry Holt and Company. \$1.35 net.

For Young People

Christmas Candles. A book of Christmas Plays, by Elsie Hobart Carter. Henry Holt and Company. \$1.50 net.

Christmas Eve with Charles Dickens, from *Little Plays About Famous Authors*, by Maude Morrison Franck. Henry Holt and Company. \$1.00 net.

The Christmas Guest and *On Christmas Eve*, from *The House of the Heart*, by Constance D'Arcy Mackay. Henry Holt and Company. \$1.20 net.

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